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'Topping-Out'

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'The Letter killeth, but the Spirit giveth Life'

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Editorial

The College Opera School is to present on July 15 the premiere of Philip Cannon's *Morvoren* (with further performances on July 16 and 17). This is Mr. Cannon's first opera, and he introduces it on page 34. He was a student at College during 1947-51 and has taught composition here since 1960.

The production of a 'College' opera would not have seemed exceptional between the wars. History was made by the premieres here of four Vaughan Williams operas: *The Shepherds of the Delectable Mountains* (1922), *Hugh the Drover* (1924), *Sir John in Love* (1929), *Riders to the Sea* (1937). There were also the premieres of Armstrong Gibbs's *The Blue Peter* (1923), John Barkworth's *Fireflies* (1925), Gatty's *King Alfred and the Cakes* (1930), Benjamin's *The Devil Take Her* and Bridge's *The Christmas Rose* (1931), and Julian Gardiner's *The Three Strangers* (1936). If this list be thought parochial, let it be remembered that College gave the first productions in England of Cornelius's *The Barber of Baghdad* (1891), Delibes' *Le Roi l'a dit* (1894), Goetz's *Francesca da Rimini* (1908); and more recently *Goyescas* (1951) and Krenek's *The Heavyweight* (1958). Other performances, enterprising by any standards, were a *Così* of 1890, *Falstaff* under Stanford in 1896 sung in English, *Pelléas* in French in 1927, and *The Village Romeo* under Beecham in 1934.

If latterly the choice of operas has seemed less exciting, this is due to a conscious change of policy: students' training in repertory is now considered more important than the mounting of works calculated to draw in the public. Both Cicely Gleeson-White's article on page 37 and last term's programme printed on page 59 make their points.

The premiere of *Morvoren*, then, takes a natural place in the College history, while marking a recognition of a previous policy. Is some other ex-Collegian being cajoled into composing our 1966 opera?

* * * *

From time to time people press me to include in the Magazine critical reports of official College performances—regular orchestral and chamber concerts. I steadfastly refuse. When the Magazine began, it carried such reports; and very soon had to drop them. (Back numbers may be consulted in the Reference Library or Room 45.) My practical objection to regular criticisms lies in the answer to the question: Who is to write them? Originally it was a student, but it is easy to imagine the indignation of Professor X if his pet pupil were to be criticized by a pupil of Professor Y; even easier if his own part or responsibility in a performance were so criticized! Better to have a complete outsider. But to achieve any sort of standard, the same 'critic' should report all the events, and where can be found someone experienced, skilled, receptive, kind and rich enough to do it? (The Magazine runs on good-will; no one connected with it is paid.)

Is such criticism even desirable? It would interest, possibly benefit, the performers themselves, but out of the 1700 copies printed only 670 go to present students; of the rest, about 700 go to R.C.M. Union members, who may have left College 10, 20, even 60 years ago. Many other copies go by standing order to Conservatories, Music Departments and Libraries here and abroad. For them, news of routine performances, necessarily several months old, is dead news.

No, the proper person to criticize a student's performance is his professor. We shall continue to record the programmes of College-sponsored events, and to report a couple out of the many student-organized concerts, to indicate what sort of extra-curriculum life goes on.

DIRECTOR'S ADDRESS

I don't often get a chance of talking to you all together and my mind is full of things I would *like* to say to you and a lot of things I *must* say to you because it is obvious that a large number of students are still unaware of the regulations and amenities of the College. It is easy to tell you to read notices, but judging from the excellent 'Questions and Complaints' page in the College Magazine, there are many who seem unaware of what is going on in this 'hive of industry.'

It is an extraordinary thing that towards the end of each term I begin to build up a list of rockets and admonitions which I intend to fire at you at the first opportunity, and yet, at the beginning of each term, I have forgotten most of your shortcomings and can think only of the exciting work ahead.

What use have you all made of your Easter holiday? How many of you have found time 'to stand and stare'—and have perhaps been lucky enough to listen to the wind in pine trees or to the sound of the sea? How many of you have read a good book in addition to your daily paper? It might be a good thing for all of us if we gave up reading the daily paper for a term and read interesting books instead. The other day I visited a member of the Council of the College, who unfortunately is now too old to visit us, Sir Bruce Richmond. He has been a great benefactor to the College and still takes great interest in our activities. He told me an interesting story about the famous 'gloomy' Dean, Dean Inge of St. Paul's cathedral. Dean Inge never read a newspaper. He said it was a waste of time, that as he met his friends each day at his club he knew he would hear of any news that was worth hearing.

When I was in the choir at St. Paul's, the 'gloomy' Dean attended Evensong just over my left shoulder every day. He never appeared to listen to the music but always read a book during the canticles and the anthem—we said, maliciously, that it was the latest novel. Sir Bruce Richmond told me that Dean Inge met him at his Club one day, and in spite of his gloom chuckled with mirth and said: 'You know I am tone deaf, but the people at St. Paul's think I am a good musician for every day they give me a copy of the anthem. I look at it and if the price is more than 3d. I know I have got time to read my book.'

How many of you, I wonder, have had time to read a good book during the holidays. Later this term I am going to ask Mr. Eric Gillett to talk to you and to recommend books for you to read during the summer vacation. I consider this to be so important for musicians that I intend to offer a special prize for the best short essay on your summer holiday reading.

In my first Director's Address three years ago, I said that my wife and I had spent some of the happiest years of our life here as students and that we would like you to be able to say the same thing. It is often said that happiness is the birthright of everyone and it is easy to spend a large part of one's life expecting happiness to come free of charge and to accept grants, scholarships and material success as a right. To my mind this is a fallacy. Happiness is surely not just a question of being content or satisfied with yourself, it is something that *may* come as a result of self-discipline and endeavour. Even so it cannot be guaranteed.

As Orde Wingate, the famous General in the Burma Campaign said: 'It is the struggle that matters and the struggle has to be continuous. Happiness is only incidental.'

To my mind personal happiness can come only through a strong sense of self-discipline and of a job well done; and happiness here can come only with pride in the College and a keenness to develop a strong corporate spirit.

And so now let us get on with this exciting term and to misquote Bottom in his marvellous lines: 'We have a reasonable good ear in Music: Let us have the tongs and bones.'

After the Director's Address Hugh Bean, past pupil and present professor of the College and leader of the Philharmonia Orchestra (both late and New) gave an informal talk on the Professional Aspects of Orchestral Playing.

THE TOPPING-OUT CEREMONY

The celebration of the traditional Topping-Out Ceremony on March 6 marked a significant stage in the progress of the new Extension Building.

At 2.50 the Director and Mrs. Falkner, with representatives of the permanent staff, the Board of Professors, the R.C.M. Union and the Students' Association met the Architects by the new connecting bridge and were conducted to the main roof level and introduced to the Contractors' staff and to the Clerk of the Works.

We then proceeded still higher to the topmost roof of all, where we watched the Director assume the decorative working coat and yellow gloves of the Contractors, and direct the skip of concrete to fill in the last section of roof, while at the same moment the Union Jack was broken for the first time on the building. (This is the moment recorded by the photograph on the title-page.) A symbolic act merely; but symbolism of this kind, like the ceremonial planting of young trees, appeals to something very deep in us. I think everybody felt the importance of the occasion in linking the past and future of the College.

The ceremony over, we descended to the main roof level, where drinks were served—warming and welcome after the intense cold up above—and informal speeches exchanged, after which Mr. Dunstan, partner in J. Jarvis and Sons, Ltd., Mr. Peter Clarke, Mr. C. Richards and Mr. J. S. Hartley, architects, and others connected with the work showed us the rest of the building.

It seems that the work is well ahead of schedule; consequently we may be using the building by summer 1965. This is surely a good omen for the future, and most grateful thanks are due to everybody concerned for this efficiency and speed.

ANGUS MORRISON

THE NEW BUILDING FUND

Receipts have now risen to £210,000 and we have less than £40,000 to collect to reach the quarter-million. Recent gifts include £5,000 from Mr. Peter Morrison towards the endowment of 5 teaching rooms, and £100 from the Performing Right Society.

Two additional rooms have been endowed, one for Mr. Harry Stubbs by Mrs. E. M. Woods (Eleanor Tiley) and the other by Mrs. Irene Mydlarz in memory of her first husband, Mr. Ronald Onley. An appeal which has been started to endow a room in memory of Kathleen McQuitty (Mrs. Henry Wilson) has had a splendid response, over £400 coming in within the first week.

Lady Boulton's Mile of Half-Crowns grows steadily and receipts are approaching £2,260 (over a quarter of a mile). This marathon effort has been the main support of the Fund over the past few months.

J. T. SHRIMPTON, *Bursar*



The Zennor Mermaid

Morvoren

by

PHILIP CANNON

Opera has been in my mind since I was a boy in Cornwall. Perhaps because I am half Burgundian I have always been keenly aware of the innate drama in music, the implied gesture in a simple phrase, the clear-cut development to an emotional climax—'la ligne,' in fact.

The Cornish half of me wanted to reveal in musical terms the fascinating hinterland where legend and truth meet, where the ancient cults and superstitions of Cornwall would appear against their true background of wild, ruggedly beautiful coastline and wilder sea. Nothing fay or arty here but something fierce and sinister and deep. The Cornish are enigmatic, reserved to outsiders as if holding secret the heritage of an ancient race. Yet they become vital and vivacious in a quick, un-English way when alone with their own kind. It was this inner life, the musical inflections of Cornish speech, the appealing legends peopled by tough bargainers and by poetic but cunning between-world creatures of moor, mine and sea—it was all this that I felt I could set in music, as well as the earthy individualism of Cornishmen to whom a strong and simple Methodism came so naturally. So when Maisie Radford sent me a draft libretto on a Cornish legend, I was delighted to accept a commission from the South Western Arts Association to make an opera of it.

The opera was designed both to make West Country music known to the rest of England and to be simple enough for good amateurs in the West to do. There are many enterprising societies in the West, especially the Falmouth Opera Singers which Maisie Radford and her sister founded in 1923 and which have to their credit several first English stage performances of Gluck, Handel, Mozart and Rossini. There are two acts, the first in a Methodist schoolroom, the second on the sea shore. The orchestra includes vibraphone, harp, celesta and piano, and brass which uses several types of mute. The scoring varies from every form of chamber combination to full orchestra at the climaxes. One starting-point for the libretto was the legend of the little Mermaid of Zennor, who was so enchanted by the singing of a human chorister that she came on land to listen, and then lured him back into the sea with her. Her likeness, with comb and looking-glass in her hands, is carved on the end of the seat in which she

sat in Zennor church. But in the opera it is the girl, Morvoren, who sings.

In *Morvoren* I have used particular devices of style and form to dramatise the conflict in the story. It is the eternal struggle of land people against the elemental sea, a love-hate necessity for them to fear and conquer if they can, and the characters in the tragedy are placed at varying degrees between the two opposite elements. At one extreme, the sea material that shapes Morvoren's vocal line is free-ranging harmonically, unconstrained and unpredictable. Her leitmotiv is taken from a seal-song (mermaids were seals or *vice versa*) but her music takes its character from the dark wayward surging of the sea itself.

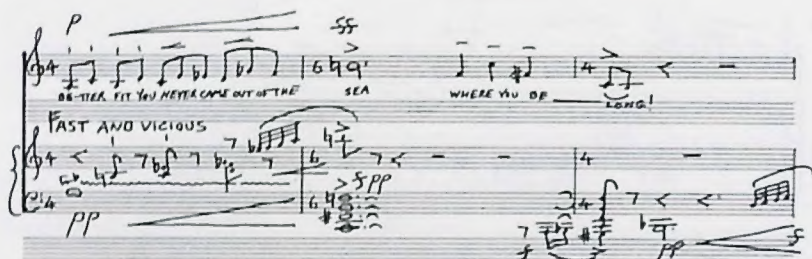


This beautiful foundling girl brought up in a tightly-knit fishing community breaks free in her singing from the regulated earthbound ritual of village life as her voice soars bi-tonally above the steadfast Methodist hymn. A hymn, by its very melodic character, its indigenous form and harmonic content, reveals the nature of the faith it proclaims and the challenge that this faith makes to the wide extremities of the Unknown, those vast spaces that frightened the devout philosopher Pascal and still belittle our minds today. The conflict of faith and doubt is universal and splendid stuff for dramatic music, and the hymn can be a powerful dramatic weapon.

At the opposite extreme from Morvoren in this land-sea relationship are the lively villagers whom I have purposely formalized into men's and women's choruses to convey their norm of communal thought and work, the women gay and gossiping, the men tough and lusty. These choruses are deliberately more diatonic and yes, there is a drinking song! In fact it is the turning point in the action. It is the means by which Morvoren's lover Matthey is coaxed back into the convivial warmth of the village at a time when, unknown to him, his strange exotic love Morvoren is most distraught. Her sense of rejection by the village is at its height after open hostility from the old crone Thyrsa. In this state Matthey leaves her to be preyed on by her strange imaginings, the 'voices' she hears in the wind calling her to the sea. Whether her mind is now deranged and filled with the death wish, or whether there really are mermaids out there calling her home—well, it depends on your point of view. It is one of those magic encounters of fact and imagination where the two fuse and

re-emerge, each tinged by the other's colouring. To create this atmosphere I have used three harmonic 'layers', an *ostinato* (using every note of the chromatic scale) within which the women's voices roam freely with sporadic interjections of 'sea music' on harp, celesta and vibraphone *etc.*

Thyrza, the old sea-weed gatherer, is nearest to Morvoren musically and emotionally just as she is nearest to the sea in her working life. Perhaps that is why she hates her. Yet she is respected by the village for her age and her second sight, and her power to command fulfils itself at the climax. The pronounced Cornish inflexions of her speech reach venomous musical intensity when she rounds on Morvoren.



Matthey's musical line has the strong confidence of the earthbound male, in striding vigorous fourths and fifths. In his aria he assures Morvoren he can dominate the sea with the stout wood of his boat under his feet.



Yet his imagination longs for the 'blaue Ferne' of all romantics, and Morvoren embodies this for him. So musically at times he is drawn into her fantasies and at others he tries to establish her confidence in his. In their love duet they strain towards each other in passionate imitation that never really meets either rhythmically or harmonically.

Of the remaining characters, the old Huer Zachary who can spot a shoal of fish miles off (and who gets drunk on Saturday nights to ease his tensions) provides comic relief at a grim moment. He is village-bound but he stands out from them like Thyrza with his own dramatic authority at the end.

Lastly the preacher comes furthest from the sea as the leader of the land community. Though his vocal line is shaped in rather pompous 'intoning' phrases (due to long habit of taking services) he is at no point a conventional caricature of the funny old vicar. Rather he embodies the determined singleness of purpose that is the best in Methodism, a faith (narrow if you like but strong) that stands up to the disorder of the elements and fights to make a good life for the faithful. His forceful

personality holds them together against the dead hand of ancient superstition, some of which strikes chill in Cornwall even today. (It is still bad luck, as in the opera, for fishermen to see a woman on the shore before they set out in their boats.) It is the preacher who pulls the stricken village together and binds them back into their faith with a hymn, the same hymn from which Morvoren deviated so disastrously at the beginning of the opera. 'La ligne' has in fact come full circle, and the rising crescendo of the valiant old hymn tune challenges the raging storm in a contemporary chorale prelude.

This is a realistic opera with inherent symbolism. The construction and form is clear-cut, with arias, recitatives, choruses (even tunes!). There is only one leitmotiv proper, Morvoren's seal-song phrase; but each character, group and element has its own music constructed intervallically, rhythmically and harmonically to convey personality at a given moment. Their individual threads weave in and out of each other (either in voices or orchestra) influenced by each other and by the dramatic situation that develops. They symbolize the fabric of human relationships under conditions of acute stress, the giving and taking, the helping and hating, the group and the outcast.

Memories of an 1896 Student

by CICELY GLEESON-WHITE

This article is compiled from several letters. The first was written spontaneously by Cicely Gleeson-White to thank the Magazine Secretary, Miss Prideaux, for sending her last autumn term's Magazine (hence the P.S.). Miss Prideaux and I wrote back asking for more reminiscences; and here they are.

I am filled with amazement and envy at the tremendous opportunities open to present day R.C.M. students of opera, as compared with the stagnant earlier days. When I entered the R.C.M. in the autumn term of 1896, I was lucky enough to be placed under the great Anna Williams. She would not allow me at that early stage to join the chorus for *Falstaff* (in which Agnes Nicholls and Muriel Foster appeared) so I entered the ballet class! With other tall girls we were placed at the back to pose with garlands—but I was in it! The following summer I was given the understudy of Donna Anna and, having the opportunity to sing it at one rehearsal, I was given the part by Sir Charles Stanford and Sir Hubert Parry, allowing Eleanor Jones to take up the part of Zerlina where she was more needed. Owing to the illness of Tom Thomas, a very fine young Welsh tenor, the performance was delayed until January 1898.

This *Don Giovanni* was the only opera my father ever saw me appear in. He disliked Mozart, Beethoven and Mendelssohn, adhering to Bach, Brahms and Wagner (how he would have revelled in Strauss!). He did not appreciate my finding my father slain in the opening scene—and in October that year he died himself. He was the first editor of *The Studio* and introduced Aubrey Beardsley's drawing. (Oscar Wilde described the latter—the man with green hair and a hatchet forehead!) There was slight similarity in Sir Charles Stanford and my father—both were witty with caustic tongues and pupils were scared stiff if they had to ask him anything but it did not put me off and I used to see a glint in his eye when I had to tackle him on any point. My father was one of the earliest

devotees of Wagner's works and I was literally brought up from the cradle with his music.

After my father died I was awarded an Exhibition Grant but in the following spring obtained an Open Scholarship. Following *Don Giovanni* I sang Pamina (*Magic Flute*, 1899) and then Eglantine (*Euryanthe*, 1900) and later won the Henry Leslie Prize which I put towards one more term's study to complete my 5 years at College, which I hated leaving. Opera training was scanty to say the least in my time, rehearsals starting twice weekly in the summer term and dragging through the autumn for performance at the Lyceum Theatre for just one opera! Our coach was an old D'Oyly Carte member (who had played Dick Deadeye), always altering his instructions which were not particularly subtle at any time. Soon after my going to the R.C.M. Mr. Cairns James was appointed elocution master. We were encouraged to stand up and supply our own gestures (to the smirking of the class). It did me a world of good and I was awarded the Improvement Prize. He, too, was an old Savoyard but far more accomplished than our opera coach.

Sir Hubert wrote his *Ode to Music* for the opening of the new Concert Hall in 1901 and I had the honour of singing the principal part although I had left the R.C.M. When a Royal Concert was held in May 1902, he asked me to return and sing in it again. Many, many years later, when I think Queen Mary was present, I was invited to represent the Scholars of my year as a guest in the audience. Mr. Claude Aveling's daughter sang in *The Ode* on that occasion but fainted just as she started singing. I felt most embarrassed and wondered what I ought to do; but she was soon back and continued successfully. Afterwards I learnt that she was married and was expecting a baby, which had turned over.

Whilst the present Concert Hall was being built Sir Edward Elgar (at that time Mr. I think) heard me rehearsing the big aria from *Fidelio* in the hall of the R.C.O. by Alexandra House, and sent my name (unknown to me) to Glasgow and Edinburgh for the first production (after Leeds) of *Caractacus*. Some years later I was the first soprano to sing in *The Apostles* (after production at Birmingham), and again first in *The Kingdom* after its production. Elgar was present when it was done at the Alexandra Palace, and sent me round his card with thanks written on it, which I rediscovered quite lately. I did not sing often under his conductorship, he was highly strung and always very nervous with an orchestra. I just knew Lady Elgar—probably met her during a Three Choirs Festival (I sang 6 years running for them, and 10 years running for the Royal Albert Hall Choral Society). It was my misfortune to be singing in *The Kingdom* under Sir Henry Coward, a very famous North Country choral conductor but hopeless with an orchestra, when during Mary's very lovely soliloquy 'The sun goeth down' the orchestra simply stalled with him and utterly ruined the scene. The leader, mopping his forehead, said 'Thank Heaven you kept your head!'

State concerts were still being held in my time at College, Prince Edward and Princess Alexandra presiding in place of Queen Victoria. The harpist, John Thomas (conductor, Sir Walter Parratt) had a way of playing minor chords when they should be major and *vice versa*, so Miriam Timothy (our own noted R.C.M. harpist) had to be installed beside him to rectify things. I was always in the picked choir and was entrusted to collect 3 other girls to attend Buckingham Palace (servants' entrance, of course) and get them home again. A 'growler' was hired—no taxis until years after that!

I was the first soprano to sing Isolde in English at Covent Garden (for the Carl Rosa Company). Previously I had sung Elisabeth (*Tannhäuser*) at three days' notice for their opening night at Bournemouth as their new soprano was detained at Bayreuth. Also I was one of the first to sing Elektra and the Marschallin (*Rosenkavalier*) in English, having to



As Isolde, Act I

sing the latter with *no* rehearsal, owing to unforeseen circumstances – in spite of date for rehearsal in my contract. Later to save the house in Newcastle, I sang Senta (*Flying Dutchman*) for the first time at 21 hours' notice, having memorised it in bed overnight. More difficult still was learning the part of the Countess (*Figaro*) during a Beecham season at Covent Garden, in less than a week. I asked Cuthbert Hawley (who was conducting) why he was laughing during the long and intricate finale of Act 2. 'Oh' he said, 'because you are the only one who has sung it correctly!' (that season).

I do hope I have not been boring you, but fear nostalgia overcomes me! I am over 86 now and very crippled after a fall whilst we were living in Cornwall. My late husband, Lt. Col. G. Miller, M.V.O., M.B.E., Grenadier Guards, formerly Senior D.O.M. Brigade of Guards, died in 1960. He had often examined at the R.C.M. (Military Band). It is very heartening still to be receiving royalties on his Grenadier Guards Band recordings, since he retired in 1942. They appear to be being played in all parts of the world still, so it is a worthy record.

P.S. What a splendid list of new pupils! Good luck to them.

The VALUE of the STUDY of MUSICAL HISTORY to a PRACTICAL MUSICIAN

RICHARD F. S. TOWNEND

There is a danger lest peculiarities should be mistaken for corruptions, and passages rejected as unintelligible, which a narrow mind happens not to understand.

Dr. Johnson

Music is both an Art and a Science; like every art and every science it has no enemy save ignorance.

Thurston Dart

It is only in the last hundred years or so that concert programmes have been made up of music by composers other than those living at the time. The pendulum would now seem to have swung too far in the other direction, so that it is difficult for a contemporary composer to have his works performed more than once, and even more difficult to entice an audience to hear them. So much so that *The Times* critic can write: 'Nowadays harpsichords, recorders and viols are no longer rarities and can be heard most days of the week.'¹ We should be aware of our heritage and redress the balance of former times which allowed J. S. Bach to rest in obscurity for so long, but this obsessive interest in 'old' music has brought with it many problems and it is essential that the performer should be aware of them, and as far as possible, their solutions.

It is still possible to hear performances of Scarlatti and Bach which sound more like Chopin and Brahms, and to witness Handel's oratorios and Bach's more popular cantatas given by mammoth choirs accompanied by a full symphony orchestra, and the musicologist will do well to remember that many people prefer them this way. Even so the audience for authentic performances of the classics seems to be growing and the interest in old instruments has been helped by the social necessity of the modern flat-dwelling pianist becoming a clavichordist in order not to disturb the neighbours. Thurston Dart has pointed out that there are four different kinds of audience and the performer must equate his interpretation to their particular requirements. They are:

1 The student audience. 2 The professional musicians. 3 The concert hall audience, which is more interested in *who* plays than how or what. 4 'Hi-Fi Buff', for them I should play *The Water Music* in a flooded studio.²

The point the executant has to decide is how far it is in fact possible and desirable to recreate the original conditions of performance, and how much the study of musical history will help him in his work.

In certain periods this is almost impossible—Greek and Roman music, for example, where almost no material has survived—and in others—early Medieval music—extremely difficult and conjectural due to lack of sufficient evidence. It can be assumed that Medieval music was either loud or soft; this conclusion can be reached by looking at instruments in contemporary paintings and reconstructing them with the aid of the one

¹*The Times*, July 13, 1963.

²*Report of the eighth Congress of the International Musicological Society*, Vol. II, p. 124, New York, 1961.

or two originals which have survived in various states of completeness. But this does not tell us when they were used in particular compositions, which notes they played, or how the written parts were embellished. Musical calligraphy of the present day is much more exact and it is possible for the composer to indicate every nuance and subtlety he wants, but this was not so in the Medieval period or even the 18th century. Nowadays the composer expects his directions to be followed explicitly, but in the Medieval, Renaissance, and Baroque periods extemporization was an accepted convention, and the performer took the written notes as the basis for his cadenzas, roulades, divisions, abbellimenti and such like. Continuo playing is perhaps the best example of the art of extempore playing, requiring good taste nourished on a study of the style, texture, environment, and conventions of the particular period.

* * *

The closer we come to the present day the easier become the solutions to the problems facing the performer. Difficulties in a Medieval piece which to-day have to be solved more by imagination than knowledge, can be worked out fairly exactly in the Renaissance and Baroque by reference to comparable sources printed and manuscript, and to contemporary accounts in books and paintings. This is the work of the musicologist and editor, who is the first link in the chain between composer and performer. The need for an editor will have already become apparent; the notion that what the composer wrote is what he either intended or wanted is one of the pleasant myths of the musical kindergarten. The performer who wishes to give a really 'authentic' performance will need to study style and convention, and if he be a keyboard player fingering as well, for this has an important effect upon the ultimate sound. François Couperin wrote in the Foreword to his *L'Art de toucher le clavecin* published in Paris in 1716: 'A certain passage being fingered in a certain way, produces a definite effect.' It would be absurdly pedantic to insist that the old system of fingering should be used, where it was customary to pass the middle fingers over each other and not the thumb under them as we do now, and to treat the fingers as unequal in their force and usefulness thus always making it necessary to arrive on certain fingers on strong beats and others on weak; what must be realized is the effect this fingering produced.

Style is of utmost importance because it so often makes the written notes sound different. This is especially true of French music of the time of Lully, which means all music written in this style no matter what the nationality of the composer. Lully developed the French Overture, one of the essentials of which is the slow beginning where the rhythm is distorted in a highly affected way by the use of double dots, producing a jerky movement. The notation of this time never used double dots. It was an accepted convention that this was how a single dot *sounded* in this particular context at this particular period. It was left to the performer to interpret it thus.

Knowledge of *correct* ornamentation is also essential. Ornaments form an integral part of the music, and as they changed from country to country and even composers of the same nationality did not always intend the same sign to mean the same thing, their interpretation is not easy. This problem already existed in Couperin's time for he wrote: 'I am always painfully surprised to hear my pieces played by people who have learned them without taking the trouble to follow my directions.'³

³*L'Art de toucher le clavecin*, Paris, 1716.

String players are faced with fewer problems for of all instruments theirs have changed the least, yet there is the problem of bowing. Until Geminiani published his *Art of Playing the Violin* in 1751 the player had held the instrument on the right side of the tailpiece; his suggestion that it should be held on the left side made it possible to play higher notes with greater ease, and gave the bow an equal command of all the strings. This innovation had a marked effect on composers as well as performers.

* * *

Two other matters should interest the performer of 'old' music: one is pitch, the other sonority. Pitch in the 17th and 18th centuries was not uniform; it varied according to the particular type of music. Church pitch was probably about a semitone to a tone higher than now, and that for chamber music a tone and a half to two tones higher. This suggests that a performance aiming at recreating the original sound must entail some transposition, other than that so often dictated by the accepted choral or instrumental conveniences of our own time. In church music the counter-tenor part often proves difficult for modern choristers due to its extreme range notably in the works of Purcell. The composer, no more than a household servant, used to write for a specific performer or ensemble, whose ability he knew. Singers with extraordinarily wide range and instrumentalists with certain personal virtuosity have helped to make difficulties for present day performers.

A similar problem arises with instruments, for some once found in all households are now regarded as for the specialist only—viols, lutes, and shawms for example—and it would be unreasonable to object to the performance of music for viols played on the brighter toned violin; it is, however, necessary for the performer to be aware of the differences in style peculiar to each instrument and therefore the music written for it. This is especially true of keyboard music. In many cases the original manuscript gives no clear indication which of the most common instruments of the time the piece is intended for, and this can only be deduced from the style of the writing.

Sir Percy Buck addressing the R.C.O. in 1936 said: 'Music is an activity of the mind.'⁴ The value of the study of musical history is that it will inform the performer's mind and enlarge it. This, in its turn, will inspire and enrich his performance, educate and give added pleasure to his audience. Music is both an Art and a Science, and the two are complementary, for the editor with the aid of science must make available to the performer a correct and critical text, and the performer with art must make the composer's thought live once more. They both have no enemy save ignorance.

⁴*Calendar of the Royal College of Organists, 1935-36.*

This essay (which for publication has been abridged and revised by the author) won the Colles Prize in 1963. The Prize, on a given subject, is awarded annually in memory of H. C. Colles, music critic of 'The Times' 1911-43, professor at the R.C.M. 1919-43.

The English Consort of Viols (Richard Nicholson, Michael Walton, Kenneth Skeaping, Marco Pallis, Elizabeth Goble) gave a recital at the College on January 22.

Avant-garde and electronic music (Stockhausen, Feldman, Cardew, Cage and others) will be presented on June 18 at 7.30 in the R.C.M. Opera Theatre by John Tilbury, a past student of the College who has recently been working in Poland.

The Reference Library: the Heron-Allen and Sandford Terry Collections, loaned by the R.C.M. to the Oxford University Music Faculty Library in 1945, have recently been returned.

A RECITAL OF GOETHE SETTINGS

Over the past few months the Director has convened meetings of professors of the various faculties to air views and grievances and make suggestions. Not surprisingly these views are often diametrically opposite and innovations cannot always be effected easily. For example, the standard of performance at concerts is not always good enough; but there are not enough opportunities for students to get experience of playing to audiences. Are concerts a shop-window for the best products or a facility for providing experience? Are the performers or listeners more important?

While maintaining or improving standards for formal concerts, the Director offered support for any professor wishing to organize informal recitals of his own pupils in College. Several professors have for many years held pupils' recitals in their own homes or studios, and Lamar Crowson's weekly master class—for his own pupils, with terminal or yearly 'projects' and each pupil playing sometime to all the others—has recently been emulated in many quarters.

Last Autumn term some of the pupils of my repertory class produced a startling and fairly hilarious recital of Masonic Dinner-type ballads. The first half of this last term the 'project' was Goethe, in particular *Wilhelm Meister* and more precisely from that work 'Kennst du das Land' and 'Nur wer die Sehnsucht kennt', two poems not overpraised by Capell's description 'genius's consummated art'. Several composition students were asked for a setting of these; only one came to maturity, by Brian Dennis, of 'Nur wer'. This, for soprano, cello, and harpsichord made highly effective use of serial technique and *sprechgesang* and was well performed by Doreen Price, John Adams and Roger Smalley. The informal recital was held on February 10 in the concert hall. 17 singers and 17 instrumentalists of almost as many grades performed settings of these poems by Beethoven, Dennis, Liszt, Schubert, Schumann, Thomas (Ambrose), Tchaikovsky and Wolf. The recital was far too long (nearly 2 hours non-stop) and standards of composition and performance varied greatly, but honourable mention should be made in particular of Janice (and John) Chapman's memorable R.C.M. swan-song performance, the Wolf 'Kennst du', and of the Schubert settings for duet, and male voice quintet. The accompanists were required to introduce each setting verbally, an ordeal overcome with varying success. Several almost unknown and impressive settings came to light, and my gratitude to Johann Wolfgang von Goethe for stimulating so much fine music made me wonder whether musicians should not honour him for his influence as much as the other Wolfgang.

HUBERT DAWKES

A new Steinway concert grand piano has been bought for the Concert Hall. This is the first new (i.e. not second-hand) grand bought by the College within the memory of the present staff. It was chosen by four piano professors who each independently tested three instruments, and agreed unanimously on their choice.

Kathleen Long 'christened' the new piano on February 25 in a mid-day recital of Schubert's A minor sonata Opus 164 and Ravel's *Ondine*. Miss Long had first played *Ondine* on that platform 49 years before, in the students' chamber concert on November 18, 1915.

One of the ideas behind some of our articles is not only to provide interesting and informative reading for everyone that handles a copy of 'The R.C.M. Magazine', but also to show the younger and less experienced students some of the opportunities that are open to them when they are about to leave or have left College.

PROFILE: MARTIN DALBY

Martin Dalby won the Octavia and St. James Kaird travelling scholarships for composition. He is at present taking advantage of these awards in Italy.

He has talked to me about his likes and dislikes, about some of the personalities he has met and some of his compositions.

He lives in Rome, overlooking, as he puts it, 'a squalor of lost renaissance streets.' This may seem a little harsh, but he prefers the old Rome to the noisy commercial metropolis with its accompanying attitude of materialism.

He was very enthusiastic about his visits to some of the hill towns such as Lazio and Sulbina, deriving great joy from their self-contained nature and (compared to Rome) their unpretentiousness. He finds the Piazza del Campa in Siena a focal point to which he always returns.

Martin has met several prominent musicians in his short time in Italy. One of the most notable was Hindemith whom he saw after he had conducted a performance of Monteverdi's *Orfeo*; probably one of the last performances Hindemith ever gave.

Martin considers his music to be most successful when written for the amateur. He finds the restrictions stimulating. He was disappointed to find little amateur music in the country which has the reputation of being intrinsically musical. He has had some lessons with the avant-garde composer Perena. This, he says, has increased his understanding of contemporary styles. The influence of the avant-garde is seen in his Four Miniature Songs for unaccompanied choir. The poems are by Ezra Pound. Also he has written Three Songs for Children. His greatest efforts have been devoted to *Conflict*, a work commissioned for the 1964 St. Bee's (Cumberland) festival when Martin himself will be conducting.

He was disappointed at not seeing any opera, for the 'season had not started.' He is somewhat sceptical about Italian opera! A keen viola player, Martin has played in performances of string music including one of classical Italian music and one of Mozart quartets.

He hopes to travel much more on his return to Italy and to meet Nono as well as to write further works.

Martin says, however, that he is very tired of bargaining and longs for a Scottish Breakfast.

JOHN AMPS

A STUDENT ANALYSIS

This is not to be the analysis that would be expected by many; but a brief statistical review.

Yearly, the Registrar efficiently lists the students into different categories. With his permission we are going to quote some of the figures from his list. The information refers to the beginning of the College year 1963-64.

Including 52 short course students and one orchestral exhibitor, there are 670 students on the College books. Of these, 271 are men and 399 women.

There are 75 members from overseas who come from many lands throughout the world. Some arrive through the British Council and can use the accommodation provided in its residence centres. Some students have been examined in their own countries by visiting British Associated Board examiners and of these some have been awarded Board scholarships before coming to Britain.

Out of the total 670 students, the first studies are distributed like this: piano 273, strings 125, woodwind 104 (of which about 40 are clarinets), brass 36, singing 106, organ 44 - and the rest harp, guitar, harpsichord, theory and composition. Guitar tuition started two years ago under John Williams, and harpsichord has also been registered as a separate study recently. It is interesting to note that there are 226

second-study pianists compared with the 273 first-study; and that during the period 1959-63, when the total number of College students has risen from 477 to 670, the number of first-study singers has risen from 48 to 106.

The R.C.M. opened with 94 students in May 1883. In 1893 there were 61 Open Scholars and 250 paying students; numbers reached 400 in 1898, and 450 in 1909. After a massive increase during the 1920's there was then a diminution back to about 450. During the last 6 years there has been a constant increase. Have we now exceeded the logical number that might retain the correct atmosphere and standards? Is the opening of the New Building to mean a further disproportionate increase in the numbers of students?

JOHN STENHOUSE

STUDENTS' CHAMBER ORCHESTRA

| | | |
|-----------------------------|------------------|------------------------|
| Concerto Grosso | | <i>Graham Neweater</i> |
| | <i>Conductor</i> | Bill York |
| Nonet | | <i>Bill York</i> |
| | <i>Conductor</i> | Graham Neweater |
| Concerto Grosso Op. 6 No. 7 | | <i>Corelli</i> |
| | <i>Conductor</i> | Bill York |
| | <i>Leader</i> | David Amon |

This unofficial event was a welcome reminder that it is possible for students to assemble a chamber orchestra including some of the best players in College, entirely by their own efforts.

Bill York and Graham Neweater conducting each other's music made a particularly happy exchange since the two composers' styles differed so much in character and modernity.

Neweater's Concerto was blandly anonymous, tranquilly bovine. York's Nonet allegedly exploited contrasts between static and rhythmic sections. The device of accumulation beneath high pedal points lacked imaginative though not humorous treatment while the rhythmic element failed to erupt or bounce. Occasionally voluptuous sonorities were tentatively offered and sometimes thwarted by faulty synchronization in performance; there was some of the cackling writing for oboe and bassoon which writers inevitably throw in when they want to be entertaining. A passage for cello and vibraphone surprised largely on account of its dubious intentions; apart from this and a rather constipated solo passage, the vibraphone did not justify its presence. But in spite of the lip-service to 'Dartingstadt', this was more of an adventure in music than students normally give us.

The concert ended with an excusably comfortable choice; but some intonation was unworthy of the orchestra as a whole.

ADRIAN JACK

★

The Duke of Edinburgh, who dropped in on one of the Henry Wood Concert rehearsals at the Albert Hall, told us how fascinated he was to see and hear such numbers. He was particularly impressed by the way Sir Malcolm Sargent controlled the forces and supposed that it might be terrifying to find something becoming slightly out of hand.

★

Students are grateful that the dates of some prize competitions have been transferred from the end of the summer term to earlier in the academic calendar. Much of the pressure that has existed at the end of the summer term is now diminished. May it be questioned whether it is quite fair that students who have won a competition are apparently eligible to compete again (and succeed) the following year.

TERM DATES 1964-65

Summer: April 27 to July 18
Christmas: September 21 to December 12
Easter: January 11 to April 3

INFORMATION PLEASE!

LATER CLOSING?

Could College stay open until at least 9 p.m.? Other colleges stay open much longer than ours; for instance, the Royal College of Art is open until 10 p.m. and the London School of Economics until 10.30 p.m. If the hours of College were lengthened students would have time to use the Reference Library far more than at present. It is not always possible to find digs which have an atmosphere conducive to work and therefore increased College hours would be acceptable to far more students than the authorities perhaps think.

There are two points here. (a) The caretaker, Mr. Brown, is already on duty 12 hours a day with extra duty on concert nights. (b) The cleaning of the building takes several hours in the evening and early morning. The extra costs would be at least £150 a term.

In 1961 College was open until 8 p.m. as an experiment. Only a handful of students took advantage of the extension of hours. It was abandoned on economic grounds.

KEITH FALKNER, *Director*

R.C.M. SHOP?

Would it be possible to establish a system of ordering music through the R.C.M. or even to open a shop in College? If it were to stock the standard music most often required by students along with manuscript paper, pencils, rubbers and the like, it would surely be regularly used. Much time is wasted in travelling from one shop to another and from College to the West End. Any discount we may normally be given is usually cancelled by travelling fares.

Yes. A good question which has been under consideration for some time. Space is the problem. A solution will be found.

KEITH FALKNER, *Director*

STUDENTS' ENGAGEMENTS?

Many students, particularly orchestral players, have faced the problem of trying to fulfil professional engagements while still at College. There is usually a certain amount of resentment when the necessary permission is not granted, particularly as this granting or withholding of permission *appears* to be somewhat inconsistent if not haphazard.

While it is appreciated that a certain amount of control must be exercised to ensure that the student is capable of doing the work and is offered satisfactory terms, and that College must continue to produce orchestral concerts and operatic productions of a high standard, might not these factors eclipse the consideration of the individual careers of the players?

One recent instance shows that one player was not freed to undertake a trial with a regular orchestra, although simultaneously a player was released for four weeks' touring with a ballet company.

A number of students would be grateful to have the College authorities clarify their attitude.

In all cases the professor's approval must first be obtained. Subject to this:

1. All students are given permission to undertake engagements which do not interfere with their College curriculum.
2. Permission is frequently given for them to undertake engagements involving absence for a day or two provided that there is not a clash with vital College commitments such as concerts, important rehearsals, etc.
3. Students in their first or second years are not normally allowed to undertake engagements which necessitate complete absence from studies for a week or more.
4. Students in their third or fourth years are frequently given permission to undertake engagements which may involve absence for any period from one week to a

complete term, but commitments within College may sometimes have to be taken into account, particularly when the request is made at short notice.

5. Post-graduate and Short Course students are given a great deal of latitude. Students who pay their own fees can generally be given rather more latitude than those who are receiving Local Authority Grants.
6. Every case is considered on its merits. Responsible students would not think it right for the College to exercise no control at all in this matter. If control is to be exercised, there must be a few instances where permission is refused. Such instances are few and far between.

J. R. STAINER, *Registrar*

CAFETERIA HOURS ?

Is it possible for the cafeteria to be open for longer periods during the day? (At present the hours are 10.30 - 4.30.) It would be most satisfactory to be able to buy refreshments during the late afternoon, after working. There would be considerable demand for an evening meal on the days of concerts, for which a simple booking system might be devised to give an idea of the number of meals required. Many students have been wondering what form any development of the cafeteria facilities will take when the New Building is in use.

•

The whole question of catering at College is now under review and we are awaiting reports on means of improving service. May I point out however that stalling is the main difficulty in keeping open longer hours. Some of our staff begin at 8 a.m. and no human being can be expected to work 12 hours a day.

URSULA GALT, *Lady Superintendent*

INTERVALS IN CONCERTS ?

Many people would welcome intervals in College orchestral concerts. Some programmes (e.g. Brahms first symphony, Beethoven third concerto and an overture) are a pretty 'long blow' for the wind, and players tend to tire towards the end. A break would almost certainly raise the performing standard.

•

Not approved. Programmes should contain about 80 minutes music. A few minutes break between symphony and concerto is considered adequate in a concert of this length. The concert in question was an exception and lasted 110 minutes; admittedly a marathon but very good for stamina and breath control.

KITH FALKNER, *Director*

MORE GRAMOPHONES ?

Surely one Gramophone Room is not enough for 650 students, especially when it is frequently used as a teaching room? It is usually difficult to find time in the day to hear records.

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Agreed. There will be two Listening Rooms in the New Building; several machines and earphones in each.

KITH FALKNER, *Director*

'SEATING' THE ORCHESTRAS ?

How are players chosen for the College orchestras? There are no auditions. Sometimes it is difficult to deduce any consistent set of reasons for a choice.

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The aim nowadays is that all string and wind players have the opportunity of playing in one of the College orchestras. To make this possible and to help young student conductors, the Third Orchestra, after a lapse of over 20 years, has been reconstituted.

Naturally in 'seating' the orchestras, whether the player's instrument is his principal or second study, his grade and length of his studentship must all be taken into consideration. I am sure that a Grade 3 pupil of 2 years' standing could not possibly object to a first yearer Grade 4 going over his head.

Orchestras nowadays are arranged term by term, but for many years were changed

after each concert (i.e. twice or even three times each term) thereby making it possible for twice the number of wind players to gain orchestral experience. To make up for this the authorities now use double wind in all departments and those wind players not in either orchestra are in the Wind Ensemble Class, if they are of a sufficiently high grade.

Personnel of the First Orchestra are normally of grade 3b and upwards, although there are quite a number of grade 3a pupils in the Second Orchestra, *but these are all first yearers.*

Leaders are chosen by the Director and Registrar in conjunction with the conductors.

If at any time a student has any doubts about the orchestras, please come to the office and ask.

PERCY SHOWAN, *General Office*

FAREWELL TO LILIAN GASKELL

Lilian Gaskell, who retires at the end of the summer term, first taught at College as a deputy for Howard Jones when he served in the Navy during the 1914-18 war, and she was then invited by Sir Hugh Allen to become a permanent member of the teaching staff.

She was trained at the R.A.M. with 'H.J.' who taught at both institutes, and for a short period I was privileged to have lessons with 'Anne' (as she was always called) when Howard Jones decided to give up teaching and devote his time to the concert platform.

I have always been impressed by her kind and gentle manner and her sudden unexpected flashes of wit.

At the commencement of her musical career she gave solo recitals and played a great deal of chamber music, the latter still absorbs a lot of her time. At one concert she, Doris Bates and Ambrose Gauntlett played Ravel's piano trio, then unfamiliar to the public, in the presence of the composer.

She also gave lectures on piano teaching to the students of the G.T.C. which was the precursor of the G.R.S.M. course, and later she became an Associated Board examiner. During the 1939-45 war she continued to teach at College and was reported on one occasion as having taken up a position with her pupil under the grand piano during the passing of a doodle-bug bomb and immediately after resuming the lesson. I can visualize 'Anne' taking this in her stride without showing undue excitement or fear.

Her colleagues and numerous friends wish her many happy years and look forward to seeing her frequently in the future.

HILDA KLEIN

NEW PROFESSORS

Ruth Dyson (harpsichord) and Michael Jessett (guitar) have just been appointed to the R.C.M. teaching staff.

Miss Dyson was at College 1935-39, studying piano with Angus Morrison and violin with W. H. Reed. She spent the 1939-45 war nursing, teaching and playing the piano to all sorts of audiences; her first Wigmore Hall recital was in 1941. 1945-50 she worked with the New English Trio. In 1948 she took up the harpsichord and has since toured 5 European countries, broadcast regularly, and edited Arne's harpsichord concertos. Her special interests are Tudor music, languages and mountain walking. She has just married Edward Thomas, nephew and namesake of the poet.

Mr. Jessett sings, plays and often arranges the music of his repertoire, which is drawn largely from British folk music and lyric songs from medieval times to the present day. He has toured much in Britain and abroad (recently in Germany and Holland) and entertains regularly in the Elizabethan Room restaurant. Apart from this, he spends most of his time writing and arranging—'mostly songs and bits and pieces for the B.B.C. and the theatre.' His academic background, he says, is 'non-existent.'

VISITOR TO COLLEGE

Rudolph Schwarz lunched at College last term and afterwards conducted a rehearsal of the First Orchestra.

STUDENTS' ORCHESTRA CONCERT

January 31, 1964

Overture: Benvenuto Cellini

Symphony No. 7

Passacaglia

Four Sea Interludes

| from *Peter Grimes*

Berlioz

Beethoven

Britten

Conductor Kenneth Montgomery

Leader Donald Macdonald

Any organization in College which gives students an opportunity to do something outside the normal routine and independently of their normal tutors is to be encouraged. Such an organization is the Student Orchestra and this concert, directed by that paragon of student virtue, Kenneth Montgomery, was a definitely worthwhile event quite apart from its technical merits or demerits.

Concerning these, praise must be tempered with reserve. One could always sense that conductor and orchestra were striving with enthusiasm and some skill to do justice to a difficult programme. There were many moments of extreme beauty and effectiveness. But often such moments were closely followed by some of the orchestra's worst playing. For instance, a carefully thought out and perfectly executed transition from the Introduction to the Allegro of the Seventh Symphony was followed at once by some startlingly erratic horn-playing. The Britten pieces provided the most evocative and exciting playing of the evening and also the worst. The austere beauty of the Passacaglia and the fury of 'Storm' remain in the memory; but so do the ragged ensemble in 'Moonlight', the curious, inadvertent *obbligati* which appeared round the high, pure line which begins 'Dawn', and a 'Sunday Morning' which occasionally sounded more like Saturday night.

These are difficult pieces and the general level of orchestral playing was good, with the brass adding great vigour and panache whenever they appeared and the strings sounding well-drilled. Throughout, Mr. Montgomery sought imaginatively to make the music live and displayed an admirably calm and even temperament. He seemed to be best rewarded in the Berlioz, in the Finale of the Beethoven, where he set a tempo which encompassed both the grandeur and the impetus of the movement, and in the 'Storm' of Britten, which brought the concert to an invigorating end, and moved the audience to rapturous and immoderate applause.

EDWARD HARPER

STUDENTS' ASSOCIATION CONCERT FIXTURES

Orchestra (Peter Wigfield): May 29, 7.30.

Contemporary Music: June 5, July 3 and 14, all at 1.0.

Wind Ensemble (Graham Newcater): June 3, 1.0.

String Ensemble (William York): June 4, 5.30 and July 10, 1.0.

Poliphonic Choir (Ellis Pehkonen): July 9, 5.30.

R.C.M. CHRISTIAN UNION REPORT

During the Spring term the meetings were lively, interesting and challenging. The sandwich lunches also continued to go down well!

Two coffee parties were held, the second including a showing of the filmstrip *Mid-century Martyrs* which is the story of the 5 young missionaries, who, in trying to contact and befriend an isolated and savage tribe in Ecuador, were cruelly speared to death. News has come more recently that the very wives and children of these men have been accepted by the same Auca-Indians and that some of these have even come to know and love the God whom their victims served. We saw how true it is that 'God's ways are not our ways', and that real Christianity is not for the half-hearted.

The addresses at the Wednesday meetings this term will be on lessons we can learn from various biblical characters, and at the Thursday Bible Studies we shall consider chapters from the Book of Proverbs.

Every student is heartily invited to any or all of the meetings.

ALISON HOPWOOD, *Retiring President*

THE ROYAL COLLEGIAN AT HOME AND ABROAD

APPOINTMENTS

Leonard Isaacs as Director of the School of Music at Manitoba University, Winnipeg, Canada; James Robertson as Director of the London Opera Centre from autumn 1964. Kenneth Montgomery to Glyndebourne as répétiteur; Paul Esswood to Westminster Abbey as alto Lay Vicar.

David Lang to Gipsy Hill Training College; James Eastham and Valerie Mayhew to Wolverhampton Technical College.

John Addison has won an Oscar for his music for the film *Tom Jones*.

Frances Mason won the National Federation of Music Societies top award, given this year for string players; Charles Tunnell was highly commended.

RECITALS

At Wigmore Hall: Julian Bream (guitar) on January 9; Josephine Nendick (soprano) on January 17; John Williams (guitar) on February 1; Cyril Smith and Phyllis Sellick (two pianos) on February 9; Gervase de Peyer (clarinet), Lamar Crowson (piano) and Cecil Aronowitz (viola) on February 10; Howard Ferguson with Denis Matthews (two pianos) on February 11; Elizabeth Angel (cello) with Robert Sutherland on February 13; Winifred Roberts with Denis Matthews on February 25; Philip Jones (oboe) took part on March 4; Maureen Morelle (mezzo) on March 21; John Gwilt (cello) on March 25.

At the Festival Hall: Ralph Downes (organ) on January 5; George Thalben-Ball (organ) on March 16.

At Bishopsgate Institute: Sarah Francis (oboe) and Michael Gough Williams (piano) on January 14; Tessa Robbins (violin) with Robin Wood on January 28; Thomas Rajna (piano) on February 4; John Lill (piano) on April 7.

Zipora Kulenstein (mezzo) at Mahatma Gandhi Hall on April 26; Peter Hurford (organ) at Barnet Parish Church on January 25; Betty Stewart at St. Pancras Church on March 17.

John Cheng (trumpet) is teaching at Queen's College, Hong Kong, and is also wind teacher of the newly formed Hong Kong Youth Orchestra. He wrote to Ernest Hall: 'I have now quite a few American boys learning the trumpet from me. So now I have the chance to pass on what you taught me to the younger generation.'

Charles Thornton Lofthouse with his ensemble The Anglian Chamber Soloists played at Zürich at the recent British Industrial Fair, and also recorded a programme for Swiss television.

Della Woolford sang in Vaughan Williams's Magnificat with the St. Michael's Singer under Harold Darke in February; and in March she sang in the St. Matthew Passion with the Amsterdams Oratorium Koor at Aardenburg and with the London Choral Society under John Tobin at the R.F.H.

R.C.M. UNION REPORT

The Easter term is always a quiet period, but the Address List has been revised and should be ready for distribution early in the summer, when I hope that mistakes will be few.

The Committee met in February to plan for the annual 'At Home' and chose Monday, June 1 as the date for it. Please apply in good time for your tickets.

Since the beginning of the year there have been 29 new members, including 14 of the Professors in response to a letter from the Director. We gladly welcome them and hope that many of the students who will be leaving in July will join us as full members before they go.

PHYLLIS CAREY FOSTER,
Honorary Secretary

DEATHS

Woodington: Olive, in December 1963, aged 61.

McQuitty: Kathleen (Mrs. Henry Wilson) on 5 February 1964, aged 64.

Nickson: Arthur E. H. on 16 February 1964, aged 87.

Aitken Crawshaw: Aubrey, on 16 March 1964, aged 85.

Jagger: Violet Constance on 25 March 1964, aged 72.

MARRIAGES

Clarkson—Byrom: John Clarkson* and Mabel Byrom on 7 March 1964.

Phillips—Milholland: James Harvey Phillips* and Mary Linda Milholland* on 3 April 1964.

Thomas—Dyson: Edward Eastaway Thomas and Barbara Ruth Dyson* on 2 May 1964.

BIRTHS

Spence: to Peter and Gill* (Squire) a son, Magnus, on 12 February 1964.

Chapman: to Paul and Sylvia* (Broughton) a daughter, Clare Marie, on 27 February 1964.

Obituary

ANTHONY COLLINS

1893-1963

Anthony Collins who studied violin with Rivarde and composition with Holst at the R.C.M. 1920-22, died in Hollywood on December 12, 1963.

His death removes a colourful personality. He was a profound musician and friend to many of my colleagues at the R.C.M. and in the musical profession. For many years he led the violas in the L.S.O., having succeeded Alfred Hobday. He resigned from this in 1936 to devote his time to composition and conducting.

I knew Tony Collins for over 30 years. He was a great friend of my father and many times as a student I listened to them rehearsing chamber music in our house and marvelled then at the profound musical points that he made. His debut as a conductor with the L.S.O. was at the Queens Hall in 1938, when the principal work was Elgar's first symphony, which he conducted from memory.

Later, under him we recorded all Sibelius's symphonies, Elgar's *Falstaff*, several Mozart symphonies, and some Delius. Mozart was his great love, and he formed his own London Mozart Orchestra in 1938. He had a quality given to few conductors of impressing on an orchestra his own individual colour. He also treated the orchestra, however large, as a chamber group, saying that the beat was not important, but that we must listen to each other for ensemble and balance. He insisted that the players must sit upright and not cross their legs when playing, also that the percussion players should make a great show of their art, cymbals held high *etc.* He often said 'They come to look not to listen'.

His compositions include an opera *Catherine Parr*, 2 symphonies, a violin concerto, a suite for oboe and strings, and 4 chamber works which he wrote for the Lyra Quartet. Collins made a big name in film music, *Victoria the Great* and *Sixty Glorious Years* being two of his earlier successes.

I have not seen him for some years as he lived in Hollywood, but I am grateful to have made music with him, and to have had his friendship. I know that many of my colleagues in music will feel the same. He leaves two sons.

EDWARD WALKER

PARRY JONES

1891-1963

Parry Jones, O.B.E., was an Anglo-Welsh tenor who achieved an international reputation as singer and teacher. He was one of the survivors when the liner *Lusitania* was torpedoed in 1915.

He was born in Monmouthshire and trained at the R.C.M. which he entered in 1916 as Gwynne, not Parry, Jones, before going off for advanced study in Italy and Germany, but he retained Welsh speech intonations and a certain quick-witted shrewdness that seemed to be as Welsh as his name.

He was not gifted, however, with the sort of soft-grained voice that is the birthright of many Welsh tenors. Indeed, his voice, though of even quality throughout a serviceable range, was not ingratiating but rather had an incisive quality that gave firmness to his vocal line and clarity to his articulation. This organ was at the service of a vigorous intellect which enabled him to undertake difficult and modern music as well as a wide range of operatic roles. He mastered several languages, including phonetic Russian, in which he once sang Moussorgsky's *Sorochintsy Fair*, and he readily undertook to learn new music both for the L.S.C.M. and for occasions such as the first performance in this country of Kodaly's *Psalmus Hungaricus*. Other first English performances in which he took part were those of *Wozzeck*, *Gurrelieder*, Busoni's *Doktor Faust* and Milhaud's *Christophe Colomb*. His intuitive grasp of Russian opera was shown most memorably in his delineation of Shuisky in *Boris Godunov*. He was indeed an excellent character actor in a considerable range of operatic roles, for he had in his time sung for the D'Oyly Carte, the Beecham and British National Opera Companies and subsequently for the new postwar organization at Covent Garden, in which he was a tower of strength equally on the stage and behind the scenes.

He made his debut before the 1914-18 war (in which he served in the R.G.A.) and then went on a tour of the United States. He also toured Europe, singing in Italy, Germany, Belgium and Holland, and at festivals in Oslo, Amsterdam and Copenhagen. His teaching was mainly done at the Guildhall School of Music, of which he was a Fellow.

from THE TIMES

OLIVE WOODINGTON

1902-1963

There are many Collegians who will have heard of the death last December of Olive Woodington with great sadness, for numbers of her pupils eventually came to College. She herself studied here 1922-23 and then again 1928-30.

She was a unique person, full of life and vitality. With her considerable gifts, together with a great love of the cello and devotion to her pupils, she made a remarkable teacher.

A born nomad, she thought nothing of living in Bristol and having 'pieds à terre' in Butcombe, Church Walk in Kensington, in Bath and latterly in Sydenham to facilitate her widespread work. She taught for many years at Badminton School, Sidcot Quaker School, Sydenham Comprehensive School and at Cheltenham Ladies' College where her work took deep root. Olive was a great traveller, going every year to the Festival at Prades and several times to the Zermatt Summer School. She studied for a year in Prades with Casals.

The memory of the generosity and idealism she brought to all her activities will remain an inspiration to her friends and pupils.

HELEN JUST

KATHLEEN McQUITTY

1899-1964

On an autumn morning in the early 1920s I went to College for the first time. On arrival I went to the Director's room for ear-tests. After an anxious few minutes Sir Hugh packed me off to room 61, for an audition with Mr. Bent. I was still cold and very frightened and my bow wobbled all over the strings. Then came the moment to cross the corridor to room 63. There was Mr. Barton, with a lesson in full flight on the F major Ballade. His pupil was Kathleen McQuitty.

Kathleen was one of the élite in College, as I soon came to know. Whilst still a student, she was giving her London recitals at the Aeolian Hall. These were great

occasions, crowded with students. Later came her Wigmore and Grottrian hall recitals and continental tours to Austria and Germany. She was eager, sensitive and charming at the piano. I remember one concert when she played a piece composed by Marmaduke Barton; the house rose to both of them.

By 1924 Kathleen was on the staff at College. From that time until this last Christmas she was engrossed in her teaching and was a beloved pedagogue.



Kathleen McQuitty

Our paths did not cross again until we were in New Zealand in 1956. We heard of the tour Kathleen had made there and in Australia some years earlier with her husband and daughter, Mary. Her solo recitals, the two-piano recitals with her husband Henry Wilson, and Mary's broadcasts were still recalled with pleasure.

During these last few years, Kathleen fought and endured severe pain. She spent many weeks in hospital, trying always to go there in the holidays, so that her College time-table should be as little upset as possible. She continued to teach at home when she was no longer able to travel to College. Her bravery and kindness carried her through. She was loved and will be remembered by many in this country and over-seas.

The performance at College of the St. Matthew Passion on February 20, 1964 was dedicated to Kathleen 'with gratitude and affection.'

CHRISTABEL FALKNER

The warmth and golden personality of our beloved 'Quit' is with me now as it greeted me when I arrived at the R.C.M. 39 years ago in brown school stockings. I try to pass on to her 'grand-pupils' the precision, clarity and crispness which she demanded in Scarlatti sonatas, her insistence on firm melodic playing in Bach, the poetry she found in *Jeux d'eau*, the tenderness which she felt in the A flat passage of the Schumann Concerto, and the pathos of the slow movement of the Beethoven G major.

Her technical method seemed to be one of common sense, relaxation without exaggerated movement. Sitting on the window sill I listened to her demonstrating the power of the Grieg and Rachmaninov concertos, and the delicacy of Mozart, to my contemporaries. Extra lessons abounded, and no personal problem was ever unshared. The welfare of each pupil was her vital concern; she encouraged our friendships, games and fun, and her greeting was always 'How's the family?' My sister, Constance Love, and all who loved her say in grateful thanks 'Lux perpetua'.

GRISSELL MAUD RUSSELL (*née* DUDER)

ARTHUR NICKSON

1876-1964

Arthur Ernest Howard Nickson was born in Melbourne on March 1, 1876; he died there on February 16. He was at College as Clarke Scholar from May 1895 to March 1899—the first organist to hold this scholarship. After some years as organist of Farnham Parish Church he returned to Australia in 1906. He held two organ appointments and for 20 years he was music critic of the *Melbourne Age*; but his chief work was done as a member of the staff of Melbourne University Conservatorium of Music, which he served for 55 years. When he retired in 1960 the University of Melbourne conferred on him its honorary Doctorate of Music.

From the Conservatorium Nickson exercised a powerful influence on music in Australia. He was a splendid organist; he taught organ and composition, and lectured on the literature and history of music and on aesthetics. His unique influence came from a combination of strength of character, intellectual force and superb musicianship. He saw music as part of a larger whole, and was able to communicate to some at least of his pupils a part of his own absorbing interest in religion, philosophy and aesthetics. He had a singularly attractive personality; with the serenity and spiritual strength which flow from deep religious faith he had a gaiety and quickness of mind which made him the most charming of companions.

He was my oldest living friend. I met him first in 1911; I was a boy in his choir and later a pupil, and it was thanks to his teaching that I came to College myself as Clarke Scholar in 1919. I saw him several times when I was in Melbourne two years ago. He still looked to me exactly as when I had first seen him more than 50 years ago.

His years at College were the great formative influence on his life. He was taught by Parratt and Herbert Sharpe, and spoke of them always with admiration and affection, but it was Parry who impressed him most deeply, and of him he would speak with a reverence approaching awe. He was never one to live in the past—I have known few men more open to new ideas—but he loved to talk of his time at College, always with joy and gratitude. He ruled his life by the principles and ideals which prevailed at College at a great period of its history, and I do not think it is only the loyalty of a grateful past pupil which makes me believe that the F.R.C.M. conferred on him last year can never have been more deservedly given.

WILLIAM MCKIE

AUBREY AITKEN CRAWSHAW

1878-1964

The name of Aitken Crawshaw is and always will be held in remembrance by the College as founder and first editor of this its house journal. Though we may have had only occasional contacts with the Rev. Crawshaw since he handed over the editorship in 1909, mainly because of his devotion to church duties in the West Country, we have been assured from time to time of his constant regard for the R.C.M. Union, of which he was made a life member in 1954, and of his continued pride in the *R.C.M. Magazine* which was his very own conception.

Coming to College in September 1902, as did his sister, he left two years later, having studied singing, organ, theory, elocution and piano accompaniment, and been awarded three separate history prizes given by the Director. His A.R.C.M., for solo singing, followed in 1906. But in the meantime he had put this magazine on to a firm footing and directed its future pattern so well that, 60 years later, it should hold its present enviable position.

Young, handsome, and intellectual, Aitken Crawshaw became one of a brilliant generation of Collegians—of those still happily with us, one thinks at once of Lady Cynthia Colville (still on the committee to-day) and James Friskin, both on the original magazine committee of 1904, of Sir George Dyson, Harold Darke and Eric Gritton, to name but a few—and was soon to make his mark by reason of his geniality and poetic gifts. Indeed, when he went to the Director to put forward his plans for an R.C.M. magazine, Sir Hubert Parry, from behind his usual large cigar greeted him with 'Hello, Poet, what do you want?' and presently, encouraging the venture with a

bluff 'Why, bless my soul, yes I think so---I don't see why not.' What is more, Sir Hubert suggested the motto, which still graces the first page of each issue 'The Letter killeth, but the Spirit giveth Life.'

Then the real work began. It was to be 'a magazine of high tone, not a sort of Comic Cuts for the amusement of students.' It was to be 'a serious work, a work of art, made to last.' It was to be 'printed on hand-made paper, regardless of cost.' Printers and publishers were consulted regarding its lettering and general make-up. A prize of a golden half-sovereign was offered for the best cover design. 1,500 circulars, which received a splendid response, were sent out to old students asking for support. It was at this stage that Sir Hubert, blanching a little at the prospects of such a potentially high-powered weapon at his door, asked his personal friend and right hand, Dr. Emily Daymond--one of the first 50 scholars when the College had opened in May 1883--to collaborate with our enthusiastic innovator. This she did with the utmost tact and helpfulness. The editor certainly put the magazine on its feet; but she was the prime factor in making it walk, and was, in fact, with Marion Scott and Beatrix Darnell, under Sir Hubert's Presidency, the originator of the R.C.M. Union, which is two years this magazine's junior.

Though he did not choose to pursue a musical career, how proud Aitken Crawshaw must certainly have felt at the successes of his friends and contemporaries, a list of whom would show a glittering galaxy of men and women who were destined to rise to great eminence. Thanks to his foresight, their work as students, and the prowess of each succeeding generation, have been faithfully recorded in the pages of this, his magazine--right from the Chamber Concert on 19 October, 1904, until the present day. When he wrote an article for our Jubilee number in 1954 he headed it, as was his normal custom, with a quotation: it was from Ruskin: 'When we build, let us think that we build for ever.' It may well be that 60 years ago, he had indeed done that very thing.

EDWIN BENBOW,

Editor of 'The R.C.M. Magazine', 1954-59

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NEW STUDENTS

Tessa Coates

Peter Hodgson

A.R.C.M. DIPLOMA

APRIL, 1964

PIANOFORTE (Performing)

Naylor, Josephine
Walker, John Charles

PIANOFORTE (Teaching)

Barker, Robin Frank
Giles, Daphne Margaret
Gooch, Belinda
Lee, Joseph Chiu Ming
Ramsden, Gillian
Slavin, Margaret Claire
Styles, Shirley Valerie
Westmacott, Angela
Wood, Hilary

PIANOFORTE (Accompaniment)

Barber, Ian A. M.
Hose, Anthony Paul

ORGAN (Performing)

Kiang, Gloria Wai Cheng

VIOLIN (Teaching)

Eardley, Michael
Sleeman, Angela Kathleen
Williams, David Huw

VIOLONCELLO (Teaching)

Acheson, Bridget Susan Mary
Adams, Raymond

OBOE (Performing)

Warner, Margaret

CLARINET (Performing)

de la Haye, Lawrence
Negus, Anthony Richard

FLUTE (Teaching)

Jones, Tessa Caroline

CLARINET (Teaching)

Brand, Susan Elizabeth
Markham, Jennifer Jill
Sansom, Patricia Eileen
Wade, Roger William
Jenkins, John
Newman, Brian Keith

SINGING (Teaching)

Gardiner, Lorna Christine
Parsons, Esme Gillian
Warner, Susan Elstow

College Concerts

ST. MATTHEW PASSION

FEBRUARY 20

| | | | | | |
|------------------------|---|--|--|--|------------------|
| <i>Christus</i> | | | | | Brian Holmes |
| <i>Evangelist</i> | | | | | Roger Norrington |
| <i>Judas</i> | | | | | Peter Garrett |
| <i>Peter</i> | | | | | Anthony Davey |
| <i>High Priest</i> | | | | | James Richards |
| <i>Maids</i> | | | | | Gwendoline Eden |
| <i>Priests</i> | | | | | Heather Cox |
| <i>Pilate</i> | | | | | James Richards |
| <i>Pilate's wife</i> | | | | | Lionel Fawcett |
| <i>Solo Sopranos</i> | Jennifer Lilleystone, Julia Trevenen, Sylvia Ellis, Doreen Price | | | | Gordon Morris |
| <i>Solo Contraltos</i> | Barbara Greenwood, Sheila Donaldson, Alison Parker, Shirley Mason, Valerie Yardley, Mary Cantrill | | | | Rosalind Roberts |
| <i>Solo Tenors</i> | James Griffett, David Little | | | | |
| <i>Solo Basses</i> | Anthony Davey, Peter Garrett, Brian Dennis, Jonathan Steele | | | | |
| | Ripieno Chorus sung by Junior Exhibitors | | | | |
| | Director Marjorie Humby | | | | |
| <i>Harpsichord</i> | Kenneth Montgomery, John C. Walker, Elizabeth Tomlinson | | | | |
| <i>Organ</i> | Timothy Farrell | | | | |
| <i>Cello</i> | Joanna Milholland, Christopher Green | | | | |
| <i>Bass</i> | Michael Brittain | | | | |
| | Conductor John Russell | | | | |

FIRST ORCHESTRA

FEBRUARY 14

| | | | | | |
|------------------------|----------------------------|--|--|--|------------------|
| Overture: The Pollock | | | | | Kenneth V. Jones |
| Cello Concerto | | | | | Dvorak |
| | Joanna Milholland | | | | |
| Concerto for Orchestra | | | | | Bartok |
| | Conductor Sir Adrian Boult | | | | |
| | Leader Jean Berry | | | | |

SECOND ORCHESTRA

FEBRUARY 4

| | | | | | |
|---------------------------------|---------------------------|--|--|--|-----------------|
| Symphony No. 8 in B minor | | | | | Schubert |
| 'Der Engel' | } | | | | |
| 'Stehe still!' | | | | | |
| 'Im Treibhaus' | | | | | |
| 'Schmerzen' | | | | | Wagner |
| 'Träume' | | | | | |
| Symphony No. 2 | | | | | Kabalevsky |
| | Conductor Harvey Phillips | | | | |
| | Leader Diana Bruntlett | | | | |
| | MARCH 24 | | | | |
| Symphony No. 1 | | | | | Brahms |
| Piano Concerto No. 3 | | | | | Beethoven |
| | Stephen Savage | | | | |
| Overture: La Grande Pâque Russe | | | | | Rimsky-Korsakov |
| | Conductor Harvey Phillips | | | | |
| | Leader Diana Bruntlett | | | | |

THIRD ORCHESTRA

MARCH 20

| | | | | | |
|---|-----------------------------|--|--|--|---------------|
| Suite from The Water Music | | | | | Handel-Harty |
| | Conductors Graham Stockwell | | | | |
| | Francis Steiner | | | | |
| | Lionel Friend | | | | |
| | David Williams | | | | |
| Piano Concerto K.453 | | | | | Mozart |
| | Roger Smalley | | | | |
| | Conductors John Baird | | | | |
| | Lazarus Ekwueme | | | | |
| | Gordon Heard | | | | |
| Contrapunctus No. 1 from The Art of Fugue | | | | | Bach |
| | Conductor John Stenhouse | | | | |
| 'Ave Maria' | | | | | Bruch |
| | Barbara Meredith | | | | |
| | Conductor Derek Bourgeois | | | | |
| Improvisation on Farnaby's Conceit | | | | | Edmund Rubbra |
| | Conductor Anthony Brown | | | | |
| | Leader Leslie Phillips | | | | |

CHAMBER ORCHESTRA

MARCH 17

| | | |
|---|---------------------------|------------------|
| Serenade for 13 wind instruments, K.361 | | Mozart |
| Partita for Double String Orchestra | | Vaughan Williams |
| Horn Concerto | | Hindemith |
| | James Beek | |
| Symphony No. 83 in G minor | | Haydn |
| | Conductor Harvey Phillips | |
| | Leader Pauline Scott | |

PROFESSORS' CONCERT

JANUARY 8

| | | |
|--|------------------------------|-----------------|
| Sonata for two pianos in D, K.448 | | Mozart |
| | Cyril Smith | |
| | Phyllis Sellick | |
| Romance from Suite for Viola and Piano | | Benjamin Dale |
| | Bernard Shore | |
| | Angus Morrison | |
| Suite for Clarinet and Piano | | Humphrey Searle |
| | Thea King | |
| | Alan Rowlands | |
| Liebeslieder Waltzes | | Brahms |
| | Isobel Bailie | |
| | Veronica Manfield | |
| | Gerald English | |
| | Gordon Clinton | |
| Piano duet | Cyril Smith, Phyllis Sellick | |

CHAMBER CONCERTS

JANUARY 15

| | | |
|--|---------------------------|-----------------|
| Sonata Eroica for Organ | | Jongen |
| Violin and Piano Sonata No. 2 in C minor | | Derek Bourgeois |
| | Jean Berry | |
| | Derek Bourgeois | |
| 'An die ferne Geliebte' | | Beethoven |
| | Brian Dennis | |
| | Accompanist Roger Smalley | |
| Clarinet and Piano Sonata | | Herbert Howells |
| | Edward Godsell | |
| | Bela Simandi | |

JANUARY 22

| | | | |
|--|----------|--------------------------------|----------|
| Rhapsody in B minor | } | | Brahms |
| Rhapsody in G minor | | | |
| Four Pieces for Violin and Piano, Op. 17 | | Rosalind Thompson | Suk |
| | | Anita Williams | |
| | | Kaye Wheeler | |
| Chaconne | | | Handel |
| Etude No. 7 | | | Bochsa |
| Prelude No. 3 in E flat | | | Tournier |
| | | Harp Daphne Boden | |
| 'Neig', schöne Knospe dich zu mir' | } | | Quilter |
| 'Und was die Sonne glüht' | | | |
| 'Ich fühle deinen Odem' | | | |
| 'Die helle Sonne leuchtet' | | | |
| | | Janet Colebrooke | |
| | | Accompanist Kenneth Montgomery | |
| Sextet for Piano and Wind | | | Poulenc |
| | Flute | Beryl Emery | |
| | Oboe | Margaret Bailey | |
| | Clarinet | Angela Malsbury | |
| | Bassoon | Ian Brown | |
| | Horn | Karen Avery | |
| | Piano | Marian Mead | |

JANUARY 29

| | | | |
|------------------------------|--------|----------------|----------|
| Piano Sonata in A, Op. Post. | | Stephen Savage | Schubert |
| Trout Quintet | | | Schubert |
| | Piano | David Vine | |
| | Violin | Nigel Murray | |
| | Viola | Mary Ireson | |
| | Cello | Mary Wilcock | |
| | Bass | Joseph Kirby | |

FEBRUARY 5

| | | | |
|---|---------|-------------------------------------|----------|
| Pièces en Concert, for Cello and String Quartet | | Janet Colebrooke | Couperin |
| | Violins | Diana Bruntlett, Veronica Germaines | |
| | Viola | Ian Davies | |
| | Cello | Nigel Pinkett | |
| Suite for Piano: In the Mist | | Gwenneth Pryor | Janacek |

| | | |
|--|--|----------------------------------|
| Canonic Sonatina for two flutes | Clare Addenbrooke | Hindemith |
| Five Pieces for Piano, Op. 23 | Anne Crowther | Schoenberg |
| String Quartet, Op. 74 No. 3 | Roger Smalley | Haydn |
| | Violins Harry Cawood, Christopher Balmer | |
| | Viola Rufen Gunes | |
| | Cello Christine Cartwright | |
| FEBRUARY 19 | | |
| Sonata in B flat, K. 544 } Sonata in B flat, K. 545 } | Harpichord Carol Morgan | Scarlatti |
| Sonata for Violin and Harpichord in B minor | Elizabeth Onley Angela Sleeman | C. P. E. Bach |
| Italian Concerto | Harpichord Elizabeth Tomlinson | J. S. Bach |
| Sonata for Flute and Harpichord in E major | Margaret Fenton David Vine | J. S. Bach |
| Sonatina ad usum infantis | | Buxoni |
| Toccatina and Slow Dance | | Gordon Jacob |
| The Flight of the Bumble Bee | Harpichord John Walker | Rimsky-Korsakov (arr. J. Walker) |
| FEBRUARY 26 | | |
| Piano Trio in B flat, Op. 97 | Piano John Steed | Beethoven |
| | Violin David Yelland | |
| | Cello Raymond Adams | |
| Quartet in E flat, Op. 8 No. 2 | Oboe Sara Barrington | C. Stamitz |
| | Clarinet John Stenhouse | |
| | Horn Timothy Brown | |
| | Baysoon Nicholas Hunka | |
| Cubana } Andaluza } | Alison Roseveare | Falla |
| 'An die Nachtigall' | Jennifer Lilleystone | |
| 'Das Mädchen spricht' | Accompanist Ian Barber | |
| 'Mädchenlied' | | Brahms |
| 'Der Jäger' | | |
| Suite for Piano Duet: Ma Mère L'oye | Margaret and Evelyn Hancock | Ravel |
| MARCH 4 | | |
| Clarinet and Piano Sonata in E flat | Clarissa Piper Oliver Davies | Brahms |
| Study in C major, Op. 10 No. 1 } Study in F major, Op. 25 No. 3 } Study in F major, Op. 10 No. 8 } | Chan Wang Fu | Chopin |
| Serenade for String Trio | Violin Rosalind Thompson | Dohnanyi |
| | Viola Robert Leighton | |
| | Cello Michael Garbutt | |
| 'April' | | |
| 'Autumn evening' | | Quilter |
| 'Song of the blackbird' | | |
| 'Weep no more' | | Mark Raphael |
| 'The fly' | | |
| Sonatina for Oboe and Piano | Christine Pullin Accompanist Clifford Lee | Malcolm Arnold |
| | Brian Overton Judith Ridgway | |
| MARCH 11 | | |
| Six Sonatas for Wind Instruments | Flutes Raymond Hill, Margaret Fenton | C. P. E. Bach |
| | Clarinet David Holland, David Phillip | |
| | Horns James Beck, David Ince | |
| | Baysoon Alan Geddes | |
| | Conductor John Baird | |
| 'Per la gloria' | | Buononcini |
| 'Caro mio ben' | | Giordani |
| 'Danza, danza' | | Durante |
| | Thelma Rees | |
| | Accompanist Julian Dawes | |
| Dieu Parmi Nous for organ (from La Nativité du Seigneur) | Philip Moore | Messiaen |
| Sonata for Cor Anglais and Piano | Sam Knill Jones | Hindemith |
| | Gillian Langton | |
| Valses nobles et Sentimentales | Robin Stapleton | Ravel |

Praeludium and Allegro Pagnani-Kreisler
Tzigane Ravel

Stuart Johnson
Accompanist Chan Wang Fu

MARCH 18

Piano Sonata in E flat Op. 81a Beethoven
Sonata in G minor Handel

Oboes Jennifer Paull, Richard Weigall
Piano Paul Morgan

Adagio (from *Symphony No. 88*) Haydn (arr. L. Isaacs)
L'Agréable } (Old French Dances) Marin Marais
La Provençale }

Cello Ruth Wadsworth
Piano Peter Watson

Clarinet and Piano Sonata Poulenc

Fred Ormand
Joseph Dechario

String Quartet No. 2 David Gow

Violins Howard Ball, Ivan Chadwick
Viola Ian Jewel
Cello Christopher Green

MARCH 25

Seven Last Words from the Cross Haydn

Violins Anne Wills, Harry Cawood
Viola Colin Kitching
Cello Joanna Milholland
Introduced by the Director

JUNIOR DEPARTMENT

MARCH 21

Bourrée in B minor J. S. Bach; arr. Saint Saens

Piano Virginia Ellis

Sonata in G major Op. 14 No. 2: First Movement Beethoven

Piano Janet Thomas

Dr. Gradus ad Parnassum Debussy

Piano Lynne Bremner

Tzigane } Simon Rowland-Jones
Russian Dance }

Violin Simon Rowland-Jones
Accompanist Edwin Roxburgh

Sonata in C minor Op. 13: Third Movement Beethoven

Piano Joyce Goodman

Arioso J. S. Bach

Cello Rosalind Porter
Accompanist Bela Simandi

Nocturne in E minor Op. 72 No. 1 Chopin

Piano Stephen Rose

Passiontide Chorale: 'O man bewail thy grievous sin' J. S. Bach

Organ Robin Bowman

Fantasia in C minor J. S. Bach

Sonata in E Scarlatti

Harpsichord Paul Rowland

Elégie Fauré

Cello Julian Lloyd Webber
Accompanist Clifford Benson

Bagatelle No. 4 Howard Ferguson

Piano Avril Sewell

Ostinato from Mikrokosmos Bartok

Piano Julian Dawson

'PRIMA LE PAROLE, DOPO LA MUSICA'

The Opera School presented a programme devised to mark Shakespeare's Quatercentenary in the Parry Theatre on March 10 and 12.

Extracts were performed from:

Much Ado about Nothing

The play: from Act 1, Scene 1 and Act 2, Scenes 1 and 2.

Stanford's opera: from Act 1, Scene 1.

Othello

The play: Act 4, Scene 3.

Verdi's opera: from Act 4.

Romeo and Juliet

The play: from Act 1, Scenes 3 and 5.

Gounod's opera: from Act 1.

The Merry Wives of Windsor

The play: Act 2, Scene 1 and Act 3, Scene 4.

Verdi's *Falstaff*: Act 1, Scene 2.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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'The Letter killeth, but the Spirit giveth life'

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